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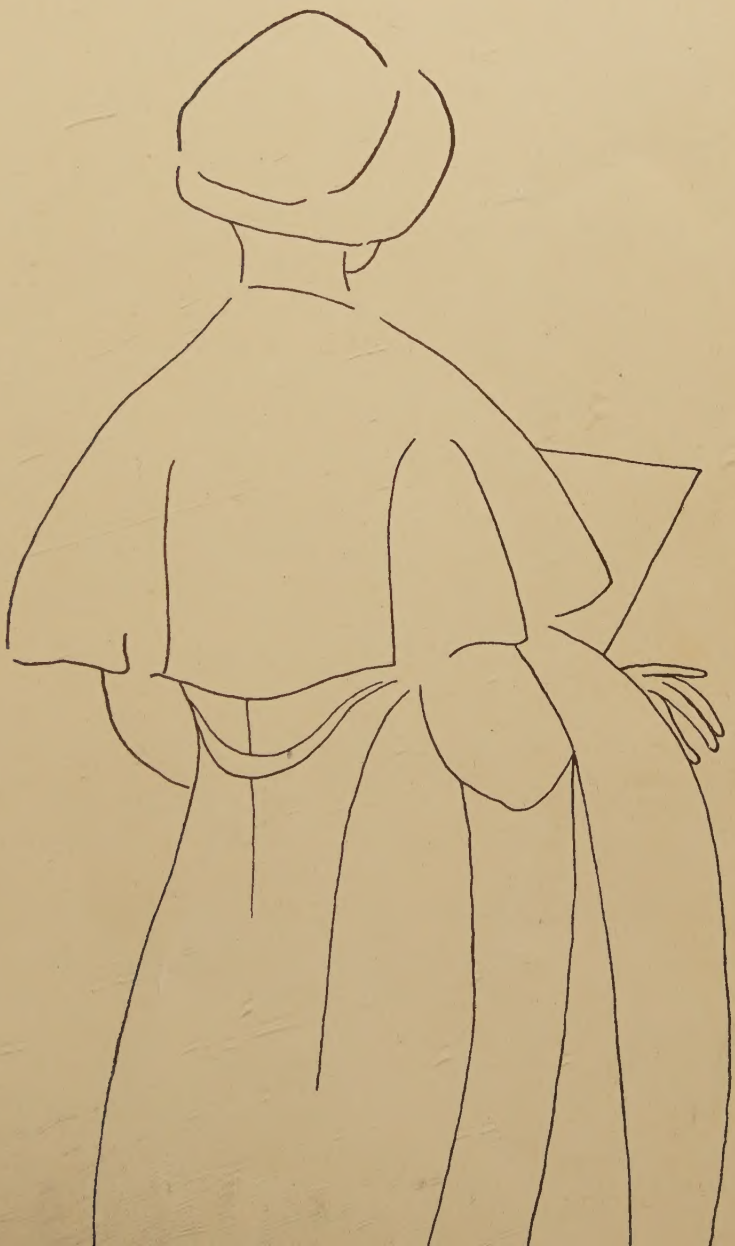

The Previous Series

PERSONALITIES, Twenty-four Drawings by Edmond X. Kapp

(Martin Secker, 1919, limited edition)

is out of print and will not be re-issued.

REFLECTIONS

A SECOND SERIES OF DRAWINGS

WITH INTRODUCTORY COMMENTS BY
LAURENCE BINYON AND W. H. DAVIES

EDMOND X. KAPP

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for
YVONNE

'. . . I could have gazed all day with joy.
In fancy I could see her stand
Before a savage, fighting band,
And make them, with her words and looks,
Exchange their spears for shepherd's crooks,
And sing to sheep in quiet nooks. . . .'

W. H. DAVIES

INTRODUCTION

MR. KAPP has called his drawings 'Reflections.' I do not know precisely what was in his mind, but the term was certainly chosen with intention, and if my interpretation of it is right, it is a happy one. Perhaps Mr. Kapp's first thought was to find some other word than 'Caricatures,' a label so readily affixed to drawings such as his. For caricature aims at fun or wit; we enjoy the spice of malice that seizes on some salient idiosyncrasy and makes it deliciously laughable or odiously ridiculous. Mr. Kapp uses the imaginative liberty which is the caricaturist's privilege, and without which the caricature (as some professional 'humourists' in drawing demonstrate) can be a dreary art. He can be funny or witty when he chooses; but that is not, I think, his primary aim. It is rather to express in line and form the imaginative response of his mind to the impact of a personality, something more intuitive and less conscious than criticism, and not necessarily in the atmosphere of comedy. The illuminated gaze of Einstein, intoxicated by the conception of incredible velocities and tinged with innocent bewilderment at the world's helpless incapacity to follow him; the eyes of Tagore, downcast before the spectacle of Western 'civilization'; these move Mr. Kapp to take his chalk and draw as inevitably as the accidents of a politician's profile or mode of dress move the caricaturist of our journals. And it is significant that he seems to choose for subject by preference the personalities of musicians and actors, which transform themselves so unaccountably in the act of presenting their art, as if some power buried under the everyday self emerged to possess them. It is the 'reflection' of these apparitions of personality, as one might call them, that Mr. Kapp strives to communicate an image of. He distorts, not with the dull formula of a scholastic theory, but instinctively, in the interests of interior truth. There is no need to say more. The drawings speak for themselves.

NOVEMBER, 1922 LAURENCE BINYON

INTRODUCTION

MR. KAPP'S work is well known, and there is no challenge of its high quality. All I can do here is to sign my name as one of Mr. Kapp's admirers.

The work of this artist has always had an appeal for me, and some of it in particular. The blank impassable face of one of his subjects is extraordinary. I once met the man and if it had not been for the presence of a third person, I would have become as blank and as impassable myself.

Mr. Kapp's lighter caricatures will, no doubt, be the most popular, but I would like to draw attention to a few fine things on the serious side. For instance, 'Lonely Road,' the musician that has no other audience than his own feelings, like the wind singing on its way over a broad moor. This musician of 'The Lonely Road' could fit into that 'Lonely Coast' of the poet's dream, when he writes:

> 'A lonely coast, where sea-gulls scream
> For wrecks that never come; its desolate sides
> Last visited, a hundred years ago,
> By one drowned man that wandered with the tides.'

The place of this isolated figure is there, playing to the rocks and wind, the waves and the wild gulls.

This picture, and 'Martha,' at the beginning of the book, and 'An Arrangement of Lines,' are certain to find many admirers.

Mr. Kapp's figures deserve our serious looks, even when they raise our smiles and laughter.

NOVEMBER, 1922 W. H. DAVIES

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The Sketch
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and the anonymous purchaser of No. 18, *Symphony Concert: Tutti*

E. X. K.

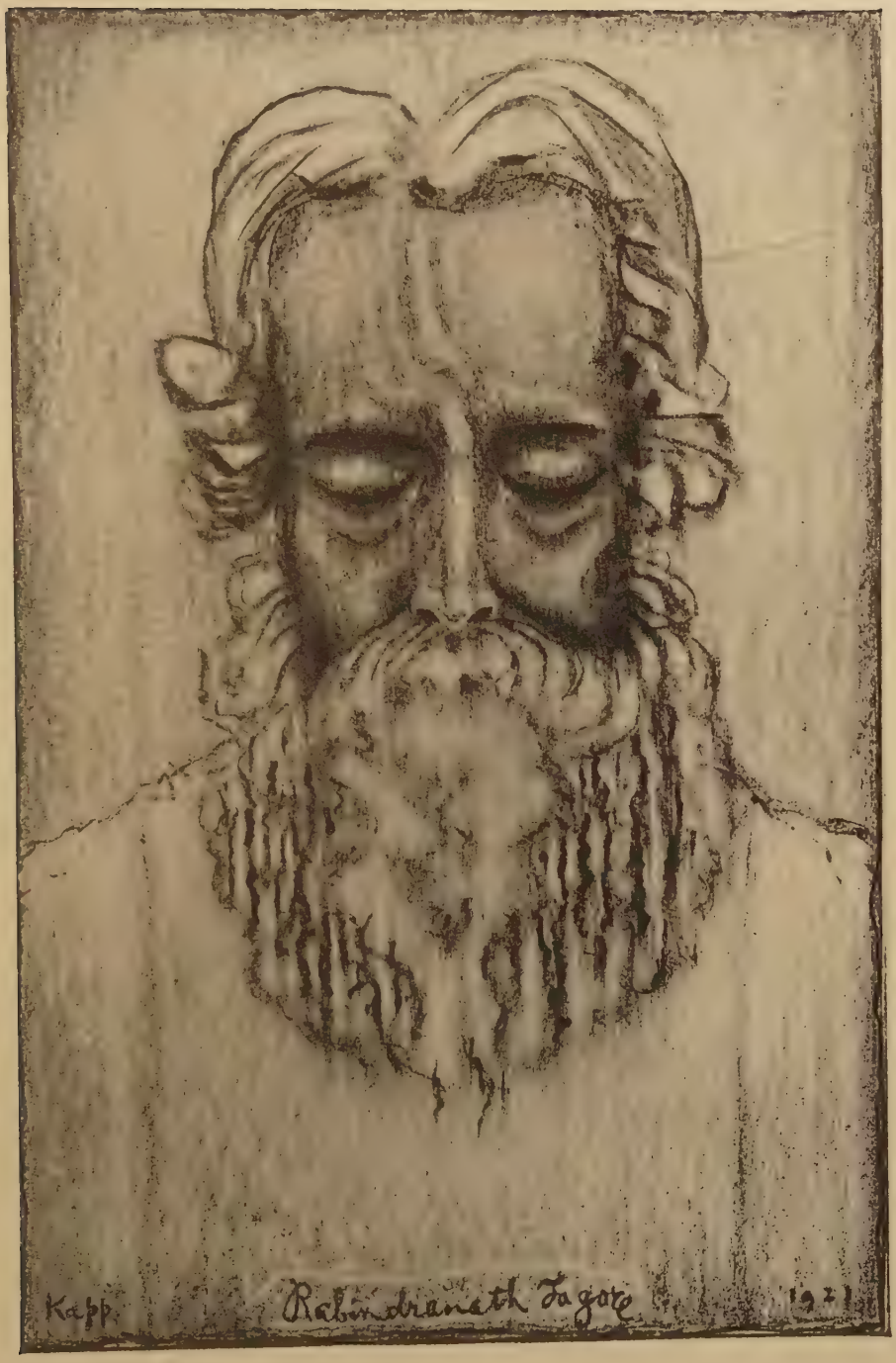
REFLECTIONS

Martha, my faithful critic with the dustpan

Lonely Road

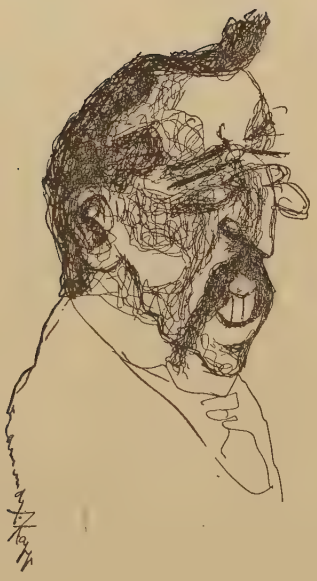
Kaff

Rabindranath Tagore in the West


Kapp
Rabindranath Tagore
1921

H. G. Wells

Clement K. Shorter



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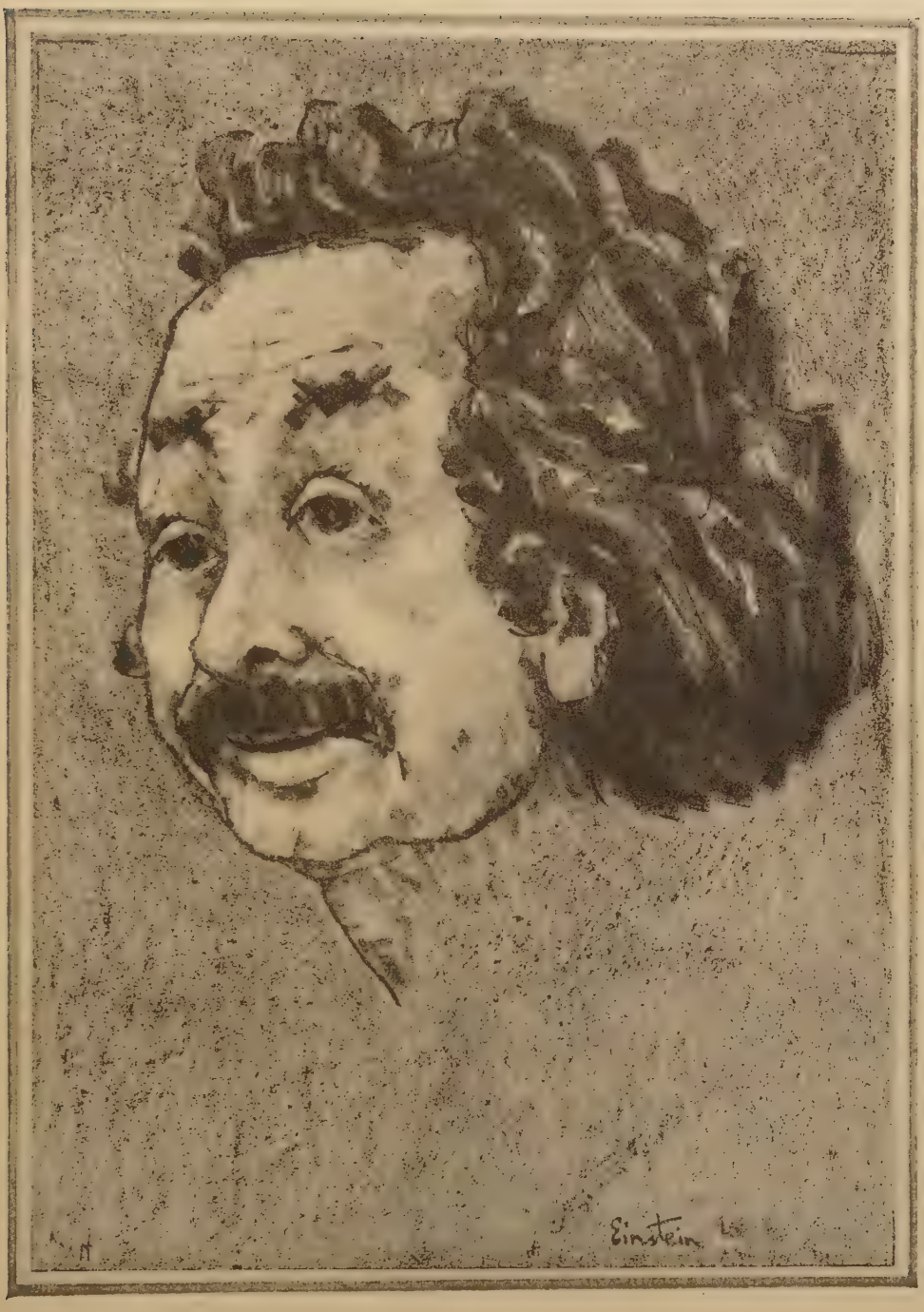
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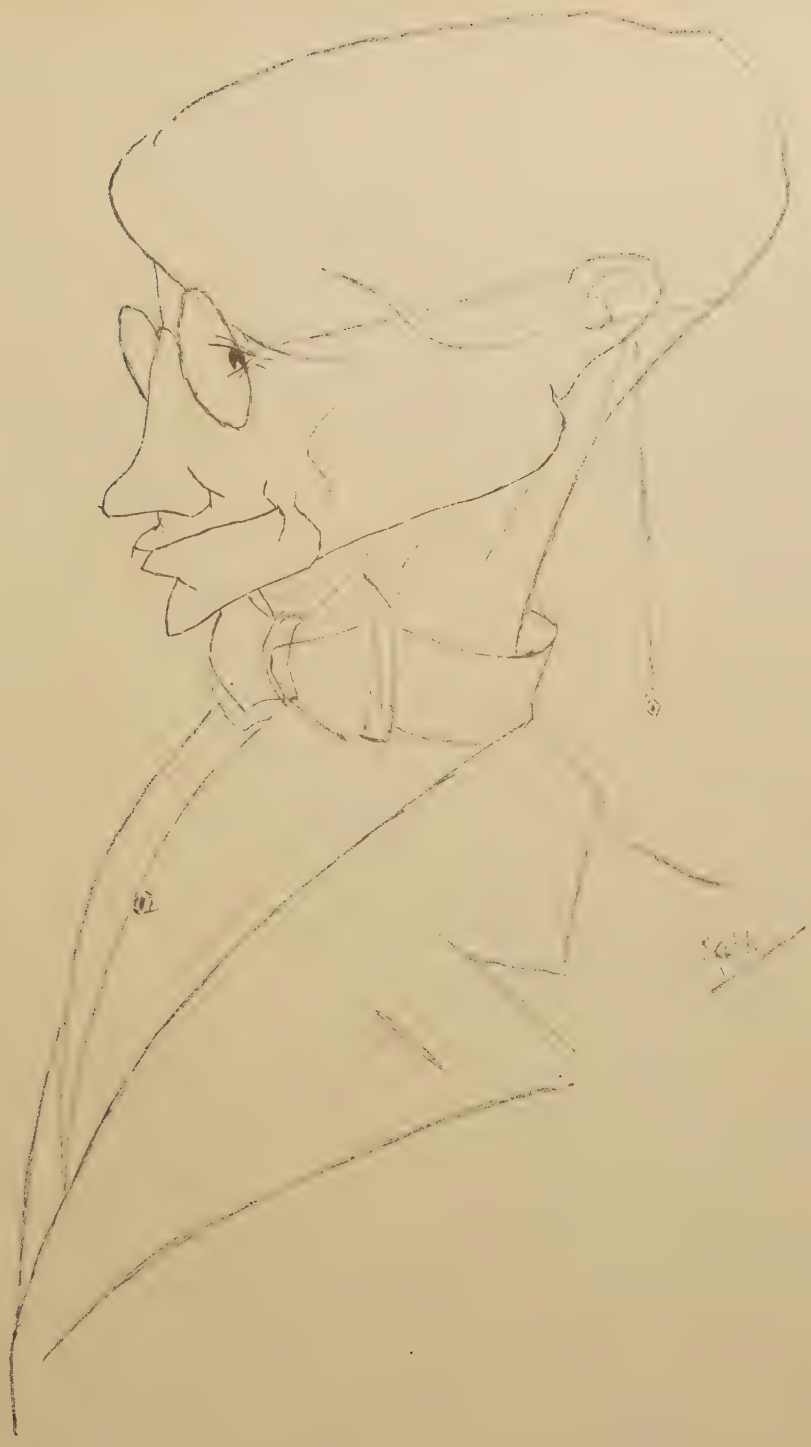

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Kath

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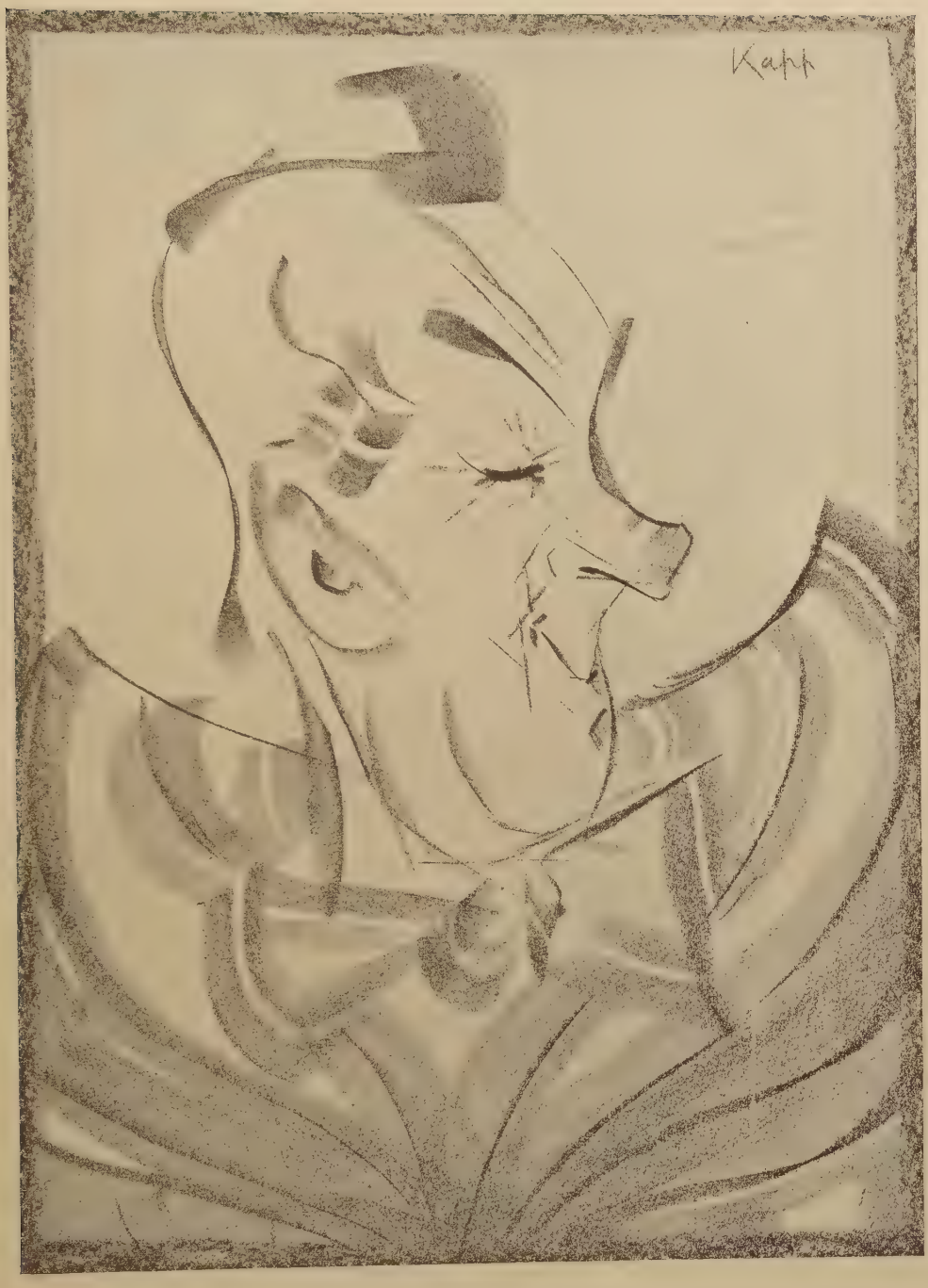
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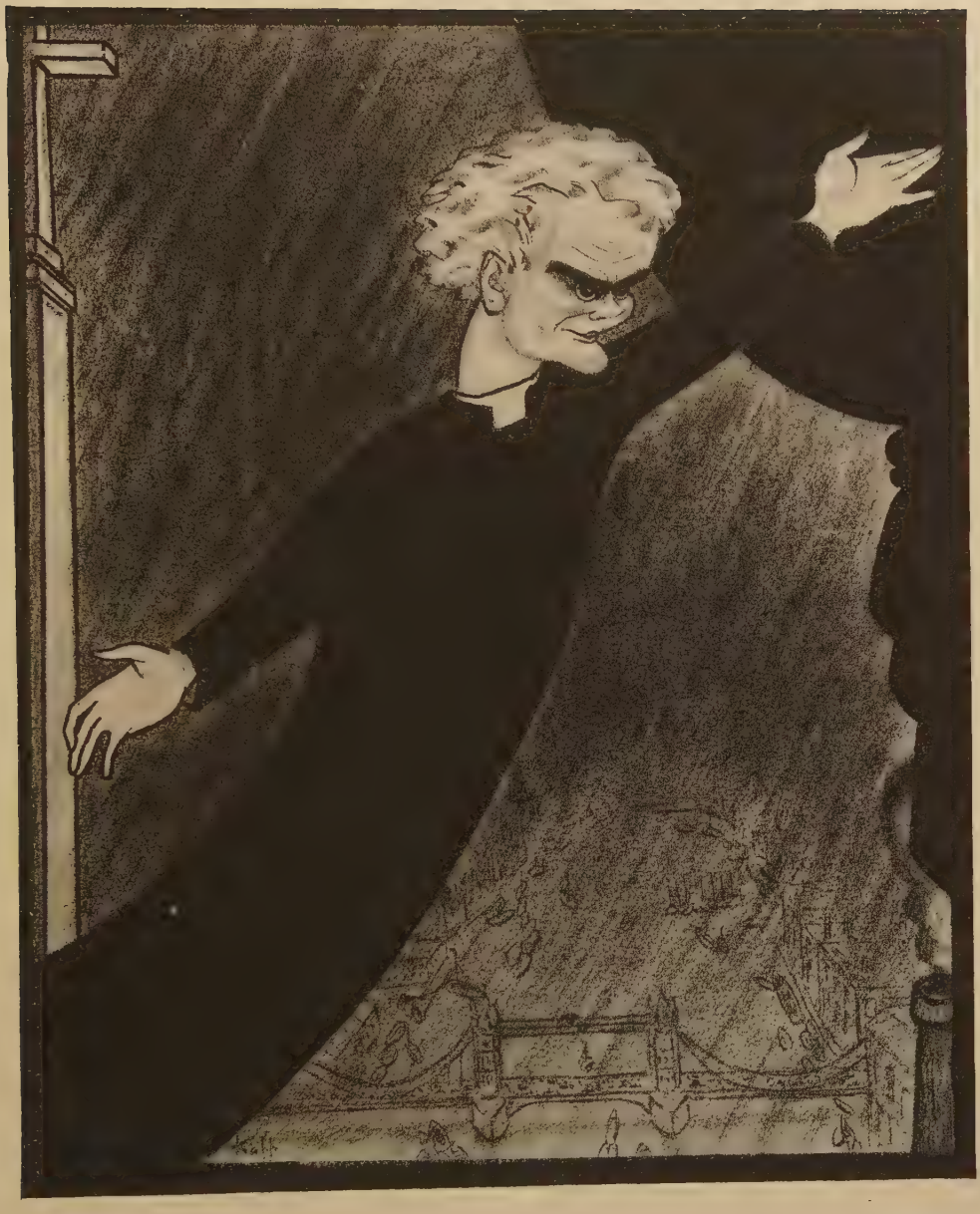

The Preacher. Dr. Clifford

Self-portrait: Tramping in Devon